

## Twelfth Night Arden Shakespeare Third Series

Twelfth Night Third Series A&C Black

A fresh new edition of Shakespeare's exuberant early comedy, developed by and for the RSC, includes new interviews with acclaimed directors David Thacker and Edward Hall, looks at specific productions in the play's history, and an illuminating introduction to the play by acclaimed scholar Jonathan Bate.

The theme for Volume 74 is 'Shakespeare and Education'.

Religious issues and religious discourse were vastly important in the sixteenth and seventeenth century and religious language is key to an understanding of Shakespeare's plays and poems. This dictionary discusses just over 1000 words and names in Shakespeare's works that have some religious denotation or connotation. Its unique word-by-word approach allows equal consideration of the full religious nuance of each of these words, from 'abbess' to 'zeal'. It also gradually reveals the persistence, the variety, and the sophistication of Shakespeare's religious usage. Frequent attention is given to the prominence of Reformation controversy in these words, and to Shakespeare's often ingenious and playful metaphoric usage of them.

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Theological and religious commonplaces also assume a major place in the dictionary, as do overt references to biblical figures, biblical stories and biblical place-names; biblical allusions; church figures and saints. Entries include: angel, baptism, catechism, cross, death's-head, devil, equivocation, evil, fool, Saint George, GOd, grace, heaven, idolatry, Jove, Lutheran, merit, Navarre, obsequy, Pope, pray, reform/reformation, sanctify, scripture, sin, soul, troth, unction, vice, and York.

In *All's Well That Ends Well*, Helen, a lowly ward, risks her life to satisfy her boundless love for Bertram, a count and ward to the King of France. Following him to Paris, she concocts an endangering plan to win the King of France's favour and induce Bertram's hand in marriage. In the comprehensive introduction to this new, fully-illustrated Arden edition, Suzanne Gossett takes a transformative look at the play's critical and performance history by offering fresh perspectives on the conundrum of genre, sexuality and moral dilemmas with masculinity and the structures of family. The authoritative play text is amply annotated to clarify its language and allusions, and two appendices debate the play's authorship and review its casting. Offering students and scholars alike a wealth of insight and new research, this edition maintains the rigorous standards of the Arden Shakespeare.

Twelfth Night is one of the most popular of

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Shakespeare's plays in the modern theatre, and this edition places particular emphasis on its theatrical qualities throughout. Peopled with lovers misled either by disguises or their own natures, it combines lyrical melancholy with broad comedy. The introduction analyses its many views of love and the juxtaposition of joy and melancholy, while the detailed commentary pays particular attention to its linguistic subtleties. Music is particularly important in *Twelfth Night*, and this is the only modern edition to offer material for all the music required in a performance. James Walker has re-edited the existing music from the original sources, and where none exists has composed settings compatible with the surviving originals.

This book argues for editing Shakespeare's plays in a new way, without pretending to distinguish authorial from theatrical versions.

Shakespeare, The Movie brings together an impressive line-up of contributors to consider how Shakespeare has been adapted on film, TV, and video, and explores the impact of this popularization on the canonical status of Shakespeare. Taking a fresh look at the Bard and his place in the movies, *Shakespeare, The Movie* includes a selection of what is presently available in filmic format to the Shakespeare student or scholar, ranging across BBC television productions, filmed theatre productions, and full screen adaptations by Kenneth Branagh and Franco Zeffirelli. Films discussed include: \* Amy Heckerling's *Clueless* \* Gus van Sant's *My Own Private Idaho* \* Branagh's *Henry V* \* Baz Luhrman's *William Shakespeare's Romeo and Juliet* \* John

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McTiernan's Last Action Hero \* Peter Greenaway's Prospero's Books \* Zeffirelli's Hamlet.

Demystifying and contextualising Shakespeare for the twenty-first century, this book offers both an introduction to the subject for beginners as well as an invaluable resource for more experienced Shakespeareans. In this friendly, structured guide, Robert Shaughnessy: introduces Shakespeare's life and works in context, providing crucial historical background looks at each of Shakespeare's plays in turn, considering issues of historical context, contemporary criticism and performance history provides detailed discussion of twentieth-century Shakespearean criticism, exploring the theories, debates and discoveries that shape our understanding of Shakespeare today looks at contemporary performances of Shakespeare on stage and screen provides further critical reading by play outlines detailed chronologies of Shakespeare's life and works and also of twentieth-century criticism The companion website at [www.routledge.com/textbooks/shaughnessy](http://www.routledge.com/textbooks/shaughnessy) contains student-focused materials and resources, including an interactive timeline and annotated weblinks.

Significant and unexplored signs of John Marston's literary rivalry with Ben Jonson are investigated here by Charles Cathcart. The centrepiece of the book is its argument that the anonymous play *The Family of Love*, sometimes attributed to Thomas Middleton and sometimes to Lording Barry, was in part the work of John Marston, and that it constitutes a whimsical statement of amity with Jonson. The book concerns itself with material rarely or never viewed as part of the "Poets' War" (such as the mutual attempted cuckoldings of *The Insatiate Countess* and the Middle Temple performance of *Twelfth Night*) rather than with texts (like *Satiromastix* and *Poetaster*) long considered in this light.

Shakespeare and *Commedia dell'Arte* examines the ongoing

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influence of commedia dell'arte on Shakespeare's plays. Exploring the influence of commedia dell'arte improvisation, sight gags, and wordplay on the development of Shakespeare's plays, Artemis Preeshl blends historical research with extensive practical experience to demonstrate how these techniques might be applied when producing some of Shakespeare's best-known works today. Each chapter focuses on a specific play, from *A Midsummer Night's Dream* to *The Winter's Tale*, drawing out elements of commedia dell'arte style in the playscripts and in contemporary performance. Including contemporary directors' notes and interviews with actors and audience members alongside Elizabethan reviews, criticism, and commentary, *Shakespeare and Commedia dell'Arte* presents an invaluable resource for scholars and students of Renaissance theatre.

Frances E. Dolan examines the puzzling pronouns and puns, the love poetry, mischief, and disguises of *Twelfth Night*, exploring its themes of grief, obsessive love, social climbing and gender identity, and helping you towards your own close-readings.

A major new edition of one of Shakespeare's greatest and most enduring tragedies, including a highly detailed and illustrated introduction by leading Shakespeare scholars, as well as on-page commentary and textual notes.

"This edition of *As you like it* ... first published in 2006 by Arden Shakespeare"--Title page verso.

Publisher Description (unedited publisher data)

Shakespeare's history plays have been performed more in recent years than ever before, in Britain, North America, and in Europe. This volume provides an accessible, wide-ranging and informed introduction to Shakespeare's history and Roman plays. It is attentive throughout to the plays as they have been performed over the centuries since they were

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written. The first part offers accounts of the genre of the history play, of Renaissance historiography, of pageants and masques, and of women's roles, as well as comparisons with history plays in Spain and the Netherlands. Chapters in the second part look at individual plays as well as other Shakespearean texts which are closely related to the histories. The Companion offers a full bibliography, genealogical tables, and a list of principal and recurrent characters. It is a comprehensive guide for students, researchers and theatre-goers alike.

Drawing on debates around the global/local dimensions of cultural production, an international team of contributors explore the appropriation of Shakespeare's plays in film and performance around the world. In particular, the book examines the ways in which adapters and directors have put Shakespeare into dialogue with local traditions and contexts. The contributors look in turn at 'local' Shakespeares for local, national and international audiences, covering a range of English and foreign appropriations that challenge geographical and cultural oppositions between 'centre' and 'periphery', and 'big-time' and 'small-time' Shakespeares. Responding to a surge of critical interest in the poetics and politics of appropriation, *World-Wide Shakespeares* is a valuable resource for those interested in the afterlife of Shakespeare in film and performance globally.

*Illyria in Shakespeare's England* studies the eastern Adriatic region known as "Illyria" in five plays by Shakespeare and other early modern English writing. It examines the origins and features of past discourses on the area, expanding our knowledge of the ways in which England and other polities negotiated their position in the early modern world.

The organization of Shakespeare's plays has challenged, even baffled audiences and critics since the 17th century. *Cymbeline* has been dismissed as "incoherent." *Hamlet* "is

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of no clear shape.” And Antony and Cleopatra “bewilders the mind.” These judgments result from an incomplete understanding of Shakespeare’s constructive practice. It is not the narrative arc alone that organizes the plays but a complex structure of interwoven narrative and thematic actions. While the narrative varies from play to play, thematic actions are invariably created in mirroring pairs around the central scene: A-B-C-B-A. This symmetrical pattern, which can be visualized as an arch with a focal keystone, is the foundation of all of Shakespeare’s mature work, as shown through an analysis of the 26 plays in this book. This arch illuminates the structure of plays that have long been puzzling, demonstrating that they are thematically organized and rigorously crafted. It also reveals subtleties otherwise invisible.

The Ashgate Research Companion to Popular Culture in Early Modern England is a comprehensive, interdisciplinary examination of current research on popular culture in the early modern era. For the first time a detailed yet wide-ranging consideration of the breadth and scope of early modern popular culture in England is collected in one volume, highlighting the interplay of 'low' and 'high' modes of cultural production (while also questioning the validity of such terminology). The authors examine how popular culture impacted upon people's everyday lives during the period, helping to define how individuals and groups experienced the world. Issues as disparate as popular reading cultures, games, food and drink, time, textiles, religious belief and superstition, and the function of festivals and rituals are discussed. This research companion will be an essential resource for scholars and students of early modern history and culture.

Twins Viola and Sebastian are shipwrecked. Believing her brother drowned, and determined to survive alone, Viola

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disguises herself as a boy. As 'Cesario' she enters the service of Orsino and is sent by him to woo Olivia. But Olivia isn't interested and 'Cesario' is swept into a merry-go-round world of unrequited love, mistaken identities, high comedy, low tricks and desperate passion. --Publisher.

This new Complete Works marks the completion of the Arden Shakespeare Third Series and includes the complete plays, poems and sonnets, edited by leading international scholars. New to this edition are the 'apocryphal' plays, part-written by Shakespeare: Double Falsehood, Sir Thomas More and King Edward III. The anthology is unique in giving all three extant texts of Hamlet from Shakespeare's time: the first and second Quarto texts of 1603 and 1604-5, and the first Folio text of 1623. With a simple alphabetical arrangement the Complete Works are easy to navigate, and the reader's understanding and enjoyment are enhanced by the general introduction, short individual introductions to each text, a glossary and a bibliography. This handsome volume is ideal for readers keen to explore Shakespeare's work and for anyone building their literary library.

The Shakespearean plays contain a stunning breadth and depth of knowledge about English history, European royal history, classical and contemporary literature, and about the complex relationships between the various royal courts of the day. Authorship by the Elizabethan Court is therefore discernible based on content alone, that is, by what the plays revealed and just as importantly, what they threatened to reveal about international royal affairs if the will of Elizabeth was not respected. One of the most significant (and surprising) functions of the plays was to act as a type of "Defense Program" for Queen Elizabeth's throne against her

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European rivals. However, the plays also served to instill solidarity in the members of the Elizabethan Court and to inspire the English people as well. The plays accomplished all of this without coming across as overly pedantic. They were not merely great works of literature, but a brilliant expression of Elizabethan foreign and domestic policy! The story of Shakespeare turns out to be the story of Don Juan of Austria, from his princely legitimization as a boy; to liaisons with royal ladies from his teens; to being hailed at the age of 24 as “Savior of Europe” at the Battle of Lepanto (1571); to his suppression by jealous males of the Habsburg royal family (1578); and to his rehab by Queen Elizabeth under the English identity of George Carey. As George Carey, Don Juan had been present at the christening of his true son King James in Scotland (1566) and in command of the strategic Isle of Wight during the invasion of the Spanish Armada (1588). He was intimately involved in the founding of the Shakespeare Company both before and after becoming Queen Elizabeth’s “Lord Chamberlain.” The rise, fall and rising again of this international man of mystery was the central theme of the Shakespeare plays. He and Queen Elizabeth appear again and again in the plays, and under such character names as Claudio and Isabella in *Measure for Measure*; Claudio and Hero in *Much Ado About Nothing*; Claudius and Gertrude in *Hamlet*; Bassanio and Portia in *The Merchant of Venice*; Duke Theseus and Hippolyta in *A Midsummer Night’s Dream*; Petruchio and Kate in *The Taming of the Shrew*; and even Falstaff and Mistress Quickly of the Henry IV plays.



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The essays in this collection reach beyond book history to address fundamental questions about historicism with a broad range of issues such as gender and sexuality, religion, political theory, economic history, adaptation and appropriation, and quantitative analysis and digital humanities.

An insightful and scholarly edition of Shakespeare's popular comedy of mistaken identity and love. Applying recent developments in new historicism and cultural materialism-along with the new perspectives opened up by the current debate on

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intertextuality and the construction of the theatrical text-the essays collected here reconsider the pervasive infl

This innovative volume testifies to the current revived interest in Shakespeare's language and style and opens up new and captivating vistas of investigation. Transcending old boundaries between literary and linguistic studies, this engaging collaborative book comes up with an original array of theoretical approaches and new findings. The chapters in the collection capture a rich diversity of points of view and cover such fields as lexicography, versification, dramaturgy, rhetorical analyses, cognitive and computational corpus-based stylistic studies, offering a holistic vision of Shakespeare's uses of language. The perspective is deliberately broad, confronting ideas and visions at the intersection of various techniques of textual investigation. Such novel explorations of Shakespeare's multifarious artistry and amazing inventiveness in his use of language will cater for a broad range of readers, from undergraduates, postgraduates, scholars and researchers, to poetry and theatre lovers alike.

"This edition of 'A Midsummer Night's Dream' provides a clear and authoritative text, detailed notes and commentary on the same page as the text and a full introduction discussing the critical and historical background to the play" -- Provided by publisher.

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The third New Cambridge edition of Shakespeare's *Twelfth Night*, updated by Penny Gay for the contemporary student reader.

Discover an invigorating new perspective on the life and work of William Shakespeare *The Life of the Author: William Shakespeare* delivers a fresh and exciting new take on the life of William Shakespeare, offering readers a biography that brings to the foreground his working life as a poet, playwright, and actor. It also explores the nature of his relationships with his friends, colleagues, and family, and asks important questions about the stories we tell about Shakespeare based on the evidence we actually have about the man himself. The book is written using scholarly citations and references, but with an approachable style suitable for readers with little or no background knowledge of Shakespeare or the era in which he lived. *The Life of the Author: William Shakespeare* asks provocative questions about the playwright-poet's preoccupation with gender roles and sexuality, and explores why it is so challenging to ascertain his political and religious allegiances. Conservative or radical? Misogynist or proto-feminist? A lover of men or women or both? Patriot or xenophobe? This introduction to Shakespeare's life and works offers no simple answers, but recognizes a man intensely responsive to the world around him, a playwright willing and able to collaborate with others and able to collaborate with

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others, and, of course, his exceptional, perhaps unique, contribution to literature in English. The book covers the entirety of William Shakespeare's life (1564-1616), taking him from his childhood in Stratford-upon-Avon to his success in the theatre world of London and then back to his home town and comfortable retirement. *The Life of the Author: William Shakespeare* sets his achievement as a writer within the dangerous, vibrant cultural world that was Elizabethan and Jacobean England, revealing a writer's life of frequent collaboration, occasional crisis, but always of profound creativity. Perfect for undergraduate students in Literature, Drama, Theatre Studies, History, and Cultural Studies courses, *The Life of the Author: William Shakespeare* will also earn a place in the libraries of students interested in Gender Studies and Creative Writing.

*Much Ado About Nothing* boasts one of Shakespeare's most delightful heroines, most dancing wordplay, and the endearing spectacle of intellectual and social self-importance bested by the desire to love and be loved in return. It offers both the dancing wit of the "merry war" between the sexes, and a sobering vision of the costs of that combat for both men and women. Shakespeare dramatizes a social world in all of its vibrant particulars, in which characters are shaped by the relations between social convention and individual

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choice. This edition of the play offers in its introduction and commentary an extensive discussion of the materials that informed Shakespeare's compositional choices, both those conventional sources and other contexts, from cuckold jokes to conduct books, which inform the ideas and identities of this play. Particular attention is devoted to Renaissance understandings of gender identity and social rank, as well as to the social valences of Shakespeare's stylistic choices. A treatment of staging possibilities offers illustrations drawn from the earliest and recent theatrical practices, and a critical history examines the fate of the play in the changing trends of academic scholarship. "The text is superb... the critical introduction is predictably smart and engaging, exactly the sort of essay one would recommend to students." Eric Rasmussen, Shakespeare Survey

Explores the extent to which Shakespeare's comedies resist empirical rationalism and resolution, despite that rationalism seeming to be the wished-for ending in plays that turn around magical, mystical, and inexplicable events.

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